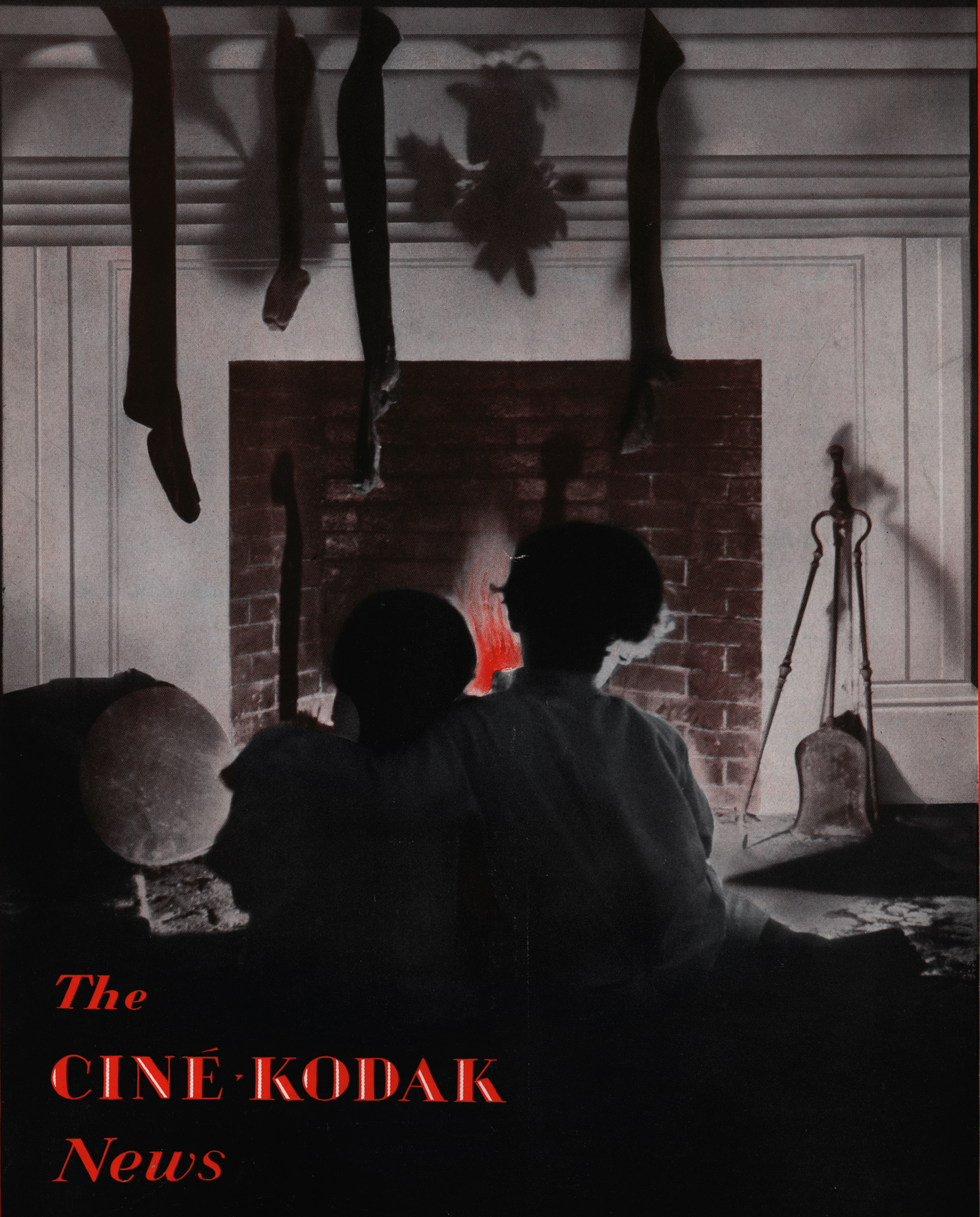

The
CINÉ-KODAK
News

DECEMBER 1930

They'll start their movie making Christmas morning and keep it up throughout the years . . . . . Model M equipped with an f.3.5 lens costs but $75 including case.

A GIFT that brings a *lasting thrill* to all

Not expensive either . . . you can buy a Ciné-Kodak for as little as $75.

NO NEED for you movie-makers to ponder the selection of a gift for someone you're especially fond of. A movie camera, of course! Surely, no gift can match its pleasure-giving possibilities—nor excite a warmer welcome.

And being camera-wise yourself—you'll naturally choose a Ciné-Kodak.

Ciné-Kodak offers a number of features that account for its world-wide popularity among amateurs. Hair-splitting precision . . . Light enough for a woman to use with ease . . . Two finders—waist and eye level—that put no limit on camera angles . . . Winding handle attached and always available . . . Positive footage indicator that tells at a glance the amount of exposed and unexposed film . . . Plenty of finger-room for loading.

And here's another reason for choosing Ciné-Kodak as a gift camera. *Simplicity*! Clear, professional-looking pictures from the start—even though the user lacks photographic experience. A built-in exposure guide makes complicated charts unnecessary.

Model K, Ciné-Kodak, takes black and white, Kodacolor and telephoto movies. Cover and case match, in brown, blue, gray and black genuine leather. Price including case, $110 with f.3.5 lens; $150 with f.1.9 lens. Lens for telephoto effects, $45.

Ciné-Kodak, Model M—efficient and inexpensive—is the lightest weight 16 mm. camera of 100-foot capacity. Model K is more versatile and takes black and white, Kodacolor and telephoto movies. Its lenses are instantly interchangeable. Pressing a button gives you half speed for overcoming poor light conditions.

You'll find Ciné-Kodaks, Models K and M, at your dealer's. If you haven't already examined them—resolve to do so today. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak

SIMPLEST
OF HOME MOVIE CAMERAS

The
CINÉ-KODAK
News

Published Monthly in the Interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 7.

DECEMBER 1930

A Real Christmas Story

THERE'S NO PLOT to this story—although it has taken most of a year to reach its conclusion. There is, however, a moral. We will permit Mr. Sloman's letters to spin the yarn with the minimum assistance from us. Nothing that he wrote was intended for publication. The photographs of himself and his charges, too, were sent for our eyes alone. Those of Italy were enlarged from Ciné-Kodak film—which was exposed by a kind Samaritan as anxious as we to do what, in this instance, obviously could not be left undone. We ask Mr. Sloman's forgiveness for putting his letters into print—but we want you to read them. For here is a real Christmas story.

School Car,
Capreol, Ontario
February 22, 1930.

The Editor of Ciné-Kodak News,
Rochester, New York.

Dear Mr. Editor:

There is a Ciné-Kodak doing yeoman service here. It isn't completely paid for yet but in spite of that it serves just as well. It works in the top part of Ontario, just a hundred miles beyond the end of the last motor road. It is used in a school. The school is fitted into a railway coach that a freight train can drop here and there in the rock lands so that groups of four to ten isolated children can be given the elements of reading and writing for four days each month. Most of the children did not know moving pictures would move!

Our "shots" have no continuity. They just show a man from Italy driving an iron spike to hold an iron rail; or an Indian Mother mending a canoe; or a bush baby not overly-well washed.

Of an evening, at mile posts that have never been given a post-office name, from six to thirty folks crowd into the little school room that is ordinarily well filled by ten children. They see themselves on a white, living square of art-board. They cheer and giggle, and chuckle, and snort, and they waken my baby with their noise. On a hundred feet of Charlie Chaplin that we bought, some of our little citizens saw motor cars, and three-story "skyscrapers," and marble floors, and wonderful things like electric lights and water taps for the first time. Our world widens. Our horizon used to be a circle of gray rocks and burnt pine trees.

Mr. Fred Sloman, at his desk, in the school car. Here children and adults gather to learn of the world unknown.

The school master winds out the film by hand on a "C" Kodascope with a Ford battery giving six volts of power to the lamp. Then he winds it out again, and after that does it a third time and suggests that "those who have not seen the complete show may keep their seats"—or standing room. No one leaves. In the intermission, while the film is being rewound by hand, we play the gramophone. Then we see our show for the fourth time.

Ten men economically exiled from wives and children in Italy earn $3.20 a day. They draw on their vast funds to buy film for my Ciné-Kodak for the sake of strangers' kiddies in this wide bush. I have their pictures as they lift a handcar from the rails to let The International pass on time, or as they eat a frozen lunch in the snow six miles from a shack with the mercury at 34 below.

Does the Ciné-Kodak News know of any enthusiast near the city of Rome, Italy, who would crank up his Rolls-Royce and run about eighteen miles from Rome to take two hundred feet of peasant street scenes in the villages of Prossedi, Supino and Pisterzo? These places are not on our maps but they lie side by side, and since letters reach them I think perhaps a Ciné-Kodak might be able to find them too. Most of the men up here come from these towns.

There would be just that much more neighborliness in the world if the relatives of these men in Prossedi, Supino and Pisterzo could get here on our screen.

Yours truly,
FRED SLOMAN
Teacher

WE REPLIED to this with a query as to the names and photographs of these men—thinking that our friendly cameraman might, with this help, stumble across their very families. Hence:

March 4, 1930

Editor Ciné-Kodak News,
Rochester, New York.

Dear Mr. Editor:

In looking over my snapshots, I do not find a single representative group.

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Most *all* are named Cappadocia, Campagna, Ricci or Martini—for evidently their home-towns were those quiet little places where neighbors have intermarried and worked the same plot of olives and grapes since Julius Caesar was stabbed.

I will rush things as much as I can, but I do not understand "rush" in the Rochester way. For instance, I am not sure this letter can go today for there does not seem to be a postage stamp nearer than eleven miles. I hope to post the letters today by tossing them in a bundle to an east-bound freight conductor as he leans from the step of his van.

Sincerely,
FRED SLOMAN

March 28, 1930.

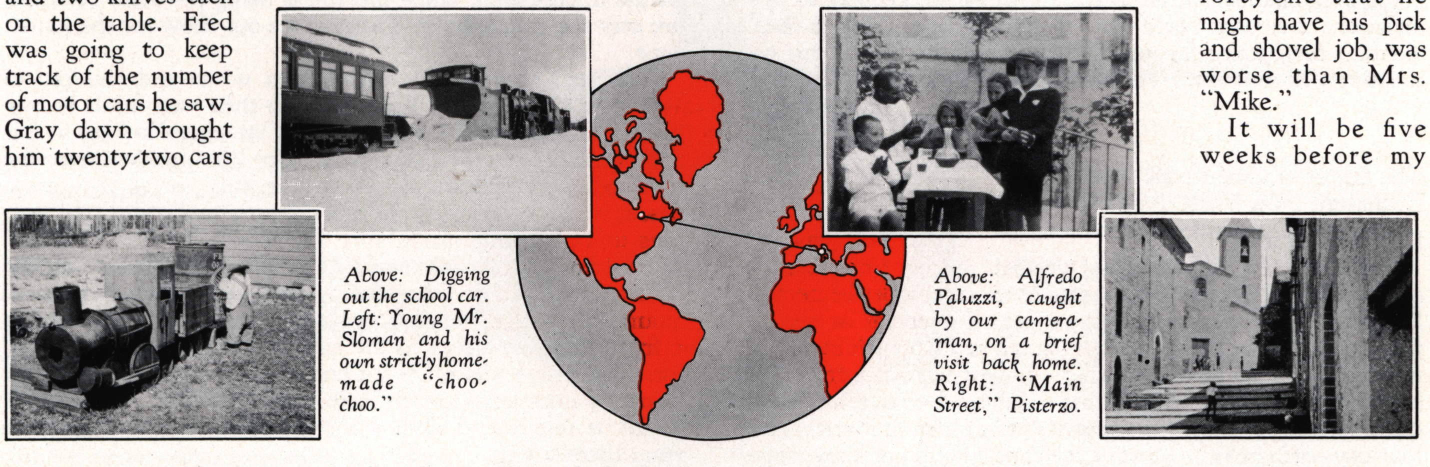
Dear Mr. Editor:

I am enclosing a handful of negatives from which you may select anything useful. We are thankful for your interest and my adult students are excited.

Foreigners keep the rails in order for the land is too lonely and too far from bright lamps for men born on this side of the ocean. Children who speak English are seeds from failure grandfathers who were lured here by the prospect of gold and silver in the gray rock. The bitter grandfathers did not talk in the evening to their children in the story hour so our mothers could not talk to us. We did not know there was a Vancouver, a Mississippi or a Montreal.

Some of us had never seen a house with two stories. Two of us bit into a banana, skin and all, when told to eat it, for it was a funny looking thing which had never entered our world before!

Six of us went three hundred miles to Toronto with the school master. We rode in a princely car with a white sheet on the bed and two knives each on the table. Fred was going to keep track of the number of motor cars he saw. Gray dawn brought him twenty-two cars as the train took us through the farm lands. Presently he lost count. When finally he came from the big Union Station and saw a traffic jam on Front Street, his mouth opened dumbly and he stayed dumb for five days. Gentlemen who call themselves Lions of Toronto took hold of the six of us and sent us in a sort of cage up thirty stories—and set us on a stairs that moved—and put us in an automobile that cost twenty times as much as our fathers earn in a year. They sent us up in a plane and five others as well as Fred were dumb and open-mouthed.



Above: Digging out the school car. Left: Young Mr. Sloman and his own strictly home-made "choo-choo."

Above: Alfredo Paluzzi, caught by our cameraman, on a brief visit back home. Right: "Main Street," Pisterzo.

In the early days of moving pictures the operator who brought his show to small rural towns used to tell how the film cost six thousand dollars or so while he kept up continuous commentary to explain the story as it flickered from his carbide contraption. The entry of the sub-title was a tragedy for a great illiterate audience to whom the simplest sub-title was all too subtle. Probably that accounts for the zest with which mothers and fathers here greet the 100 feet of "Felix the Cat" and our other much used Cinegraph of Charlie Chaplin. The teacher maintains a running fire of comment to widen out the story and keeps the vocabulary limited to 150 words. Also, the picture can be stopped and a chapter put in verbally as a "still"—for a six volt battery apparently does not hurt the film with its heat.

Picture show last Wednesday. A section foreman (Italian) brought six adults and four children on his handcar eighteen miles to see it. Show lasted twenty minutes and would have lasted thirty had the battery not gone dead. And the battery has to go 133 miles to be recharged!

If you can get the films for these people, I think some men shall rise up and call you blessed.

Sincerely,
FRED SLOMAN

AND THEN, a long and anxious wait of almost six months—for Italy is a long, long way from Ontario. Finally our ally was heard from. The films had been exposed. In fact, the very families had, in some cases, been found. Toasts of red Italian wine were drunk to the expatriates in far off Ontario for the camera's benefit. In short, the films were all that we had hoped—

September 21, 1930.

Dear Mr. Editor:

The three reels of film from Italy reached me last Friday. My battery was dead. We immediately loaded nine Italians on the section crew handcar and pumped twelve miles to where we *might* find a radio battery. We found the battery.

We wound out the town of Pisterzo to make a picture two feet by two. Mrs. Mike Cappadocia was on her knees in front of it. In her eagerness to point to almost forgotten scenes our pictures would jump from the screen to her hair at almost every turn of the crank. She was hysterical. She is an exile who week to weary week has no woman to talk to. She washes oil-stained overalls to make the days pass.

Old Mr. Bonivelli, who is sixty-two, but is on the roll as forty-one that he might have his pick and shovel job, was worse than Mrs. "Mike."

It will be five weeks before my school reaches its last class of the circuit and if this first show is sign of the others yet to come at other mile points, there are going to be some men in tears.

It is difficult for me to see how I can repay you for the part you took in this matter but I remember that opportunities to repay have a way of cropping up at unexpected moments.

Sincerely,
FRED SLOMAN

IT IS RATHER we who are indebted to Mr. Sloman for his absorbingly interesting letters. Our part in the affair was most unimportant. Through sheer coincidence, a good friend of the Ciné-Kodak News was able to expose the film on a trip through Italy—truly a once-in-a-lifetime quirk of circumstance.

We said that there was a moral to this story. Mr. Sloman has ably pointed it out to us.

But isn't there something else here for us, too? Wouldn't the scattered members of your family appreciate the opportunity of viewing your films? Of seeing, perhaps for the first time, the faces of those dear to them through heritage? We take the liberty of suggesting a Kodascope as a gift.

The Goose Hangs High!

'Tis a time for happiness « « the renewal of friendships « « the reunion of families « « and the making of pictures

THE GOOSE does indeed hang high.

The magic of the Christmas season is everywhere.

It's a very wonderful thing—this Christmas spirit. Pulpit expounded principles mysteriously and suddenly spring into being—the universal comradeship of man is a brief actuality.

Similar to the small boy who advocated a six months' vacation from school, twice a year, you may feel it a great pity that the sentiment of this season cannot be maintained, or at least apportioned, throughout the coming months.

On the other hand—perhaps it is. An accurate meter for righteousness has yet to be made.

But of one thing you can be certain. And this is that a fair proportion of the visible evidences of the yuletide spirit can be permanently captured by your movie camera. It is our contention that all the goings-on of Christmas time *should* be made into a movie—and that a lot of fun can be had in doing so.

So, here is a prescription for a seasonal picture—it can be "filled" right in your own home town!

You must have an opening title. This should not be at all difficult to prepare, what with all the Christmas advertising. A few minutes' search through your favorite magazines should produce the illustrations. (For the balance of the titling procedure we refer you to the title articles which have appeared each month from March to October 1930.)

Then, to open the picture itself, you might get some shots downtown of the beautifully decorated store windows, and of the numerous "window shoppers."

Following this, we suggest that you visit a toy shop for a scene or two of enraptured children. By standing in the entrance of the shop and shooting out past part of the window display towards the children, you will get a priceless shot of some worshipful urchin. Too, the shopkeeper may allow you to poke your camera's lens through the back of his window decorations.

Next for a Salvation Army Santa, of whom your first view can be a close-up of his hand ringing his bell—and another of various other hands dropping coins into his wire covered kettle. After another medium shot of Santa, himself, we suggest that you remove yourselves to a position about ten feet inside the revolving doors of a department store for a semi-silhouette version of the crowds pouring into the store. And then another from across the street of that selfsame door.

Then a visit to the shipping entrance (or is it exit?) of the store for a few shots of the delivery trucks being loaded with packages would not be amiss. And also one of a truck as it pulls away from the curb.

You may feel that downtown picture-taking is a nervy sort of thing to attempt. Not at all. In nine cases out of ten your subjects will not even know they are being filmed. And in the tenth instance they probably won't mind a bit if you tell them your reason for making the picture. Just tuck your camera under your arm and use your waist-high finder; or stand sideways to your subjects—anything is easy with a Ciné-Kodak.

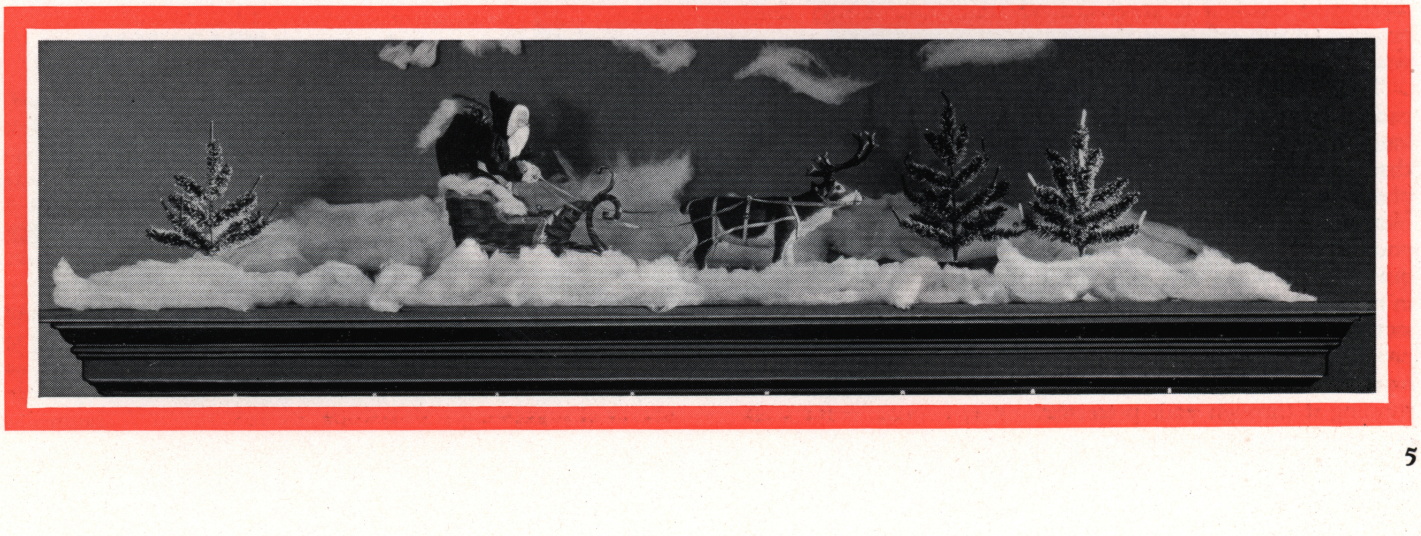
You might next climb behind the wheel of your own car and make a shot directly ahead through the windshield as you roll up the street to your house—for here is that same truck bringing some gifts, you see. Then follows a bit of watchful waiting until the *actual* truck which *does* bring your gifts arrives. Make a shot of it, and of the driver as he comes up the walk with his bundles to ring your bell.

Your next scene can be of your youngsters on Christmas Eve as they sit before the fireplace. (Our cover conveys the idea. While a fire supplies part of the illumination, a Kodalite, unceremoniously set upon the floor and playing directly upward, is doing the major part of the task.) Then a shot through the banisters as the children trudge upstairs to bed—their heads full of the imminent arrival of Santa.

For Santa simply *must* come. And so he can—right on your movie screen. From a toy store secure a half dozen small fabricated Christmas trees of assorted sizes, and a Santa Claus, sleigh, reindeer and all. Your medicine chest can be rifled of some absorbent cotton. Arrange it in tufts along the outer edge of your mantel piece. Behind it space the trees. Santa and his sleigh will be established at one end of the mantel, and a bit of twine attached to the lead reindeer. A Kodalite should be played upon the set-up. Have an accomplice "tow" Santa's equipage slowly across the mantel. First panoram with the sleigh. Then have it repeat its journey, and wait for it just beyond one end of the mantel. All the lens will see is the cotton tufts, trees, and the upper two-thirds of the sleigh—the rest will be shadow. Good old Santa, with the help of your confederate,

(*Continued on Page 8*)

Santa is coming, just as fast as Donder (or perhaps it is Vixen) can pull him! Simple mantletop cinematography, this.



A very merry Christmas to you all

Ciné-Chat

Gathered from our mailbag and notebook

ASSUREDLY, there will be considerable picture taking this month. And with all the visiting to be done among friends and relatives, there will also be considerable picture showing. With this in mind, we suggest that you start now to give thought to just what you are going to project. While we have not the space here to delve very deeply into the matter, it would seem the better part of wisdom to rearrange your films for an interesting one-half to three-quarter hour program of subjects most likely to interest your guests.

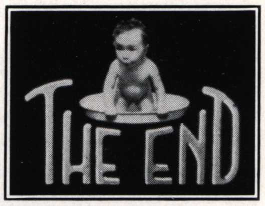
Too, as some of this film may have been packed away in cartons or humidors for a long interval without being humidified, there is every reason to suggest that it be placed in a humidor can with a moistened blotter for about sixty-four hours before you expect to project it. Film becomes quite brittle when dry, and, while this is in no way harmful to the film, it should be softened through humidification before projecting. An oversight of this precaution may result in damage to your film while running it through your projector.

HARDLY A MONTH goes by but what we receive word of the further extension of Eastman service to movie makers. This time it is in far off India. Kodak Limited, Hornby Road, Bombay, India, is now processing both Kodacolor and black and white film.

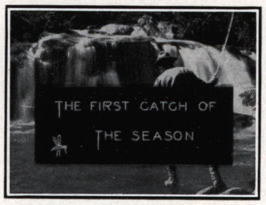
ALTHOUGH a bit tardy, perhaps, we wish to call your attention to the "Cinematographic Annual"—675 page volume of the American Society of Cinematographers. Outstanding authorities in every department of movie making have contributed to this volume. There is a most interesting section of the book devoted to home movies.

Serious movie makers will find much of interest in the "Cinematographic Annual." It is priced at $5. Address the Society at 1222 Guaranty Building, Hollywood, California.

HERE ARE two more titles from the films of our readers.



The first is one of several most interesting titles received from Mr. Earl A. Robertson of Indianapolis, Indiana. An enlarged photograph of little Miss Robertson was mounted on black cardboard and the lettering done by hand.

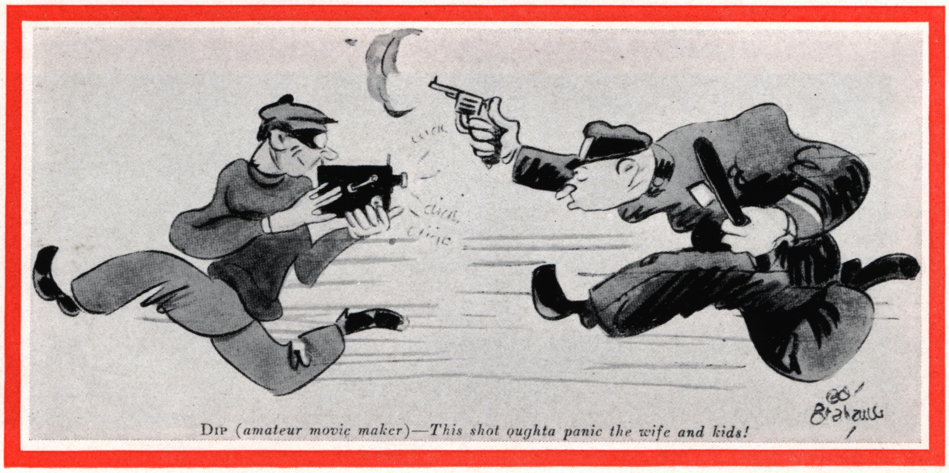


Our other illustration is of a title received from Mr. George W. Sweet of Chester, Pennsylvania. In this instance the illustration was obtained from a newspaper rotogravure section and the lettering done by hand upon a square of black showcard.

How do you make your titles? Our other readers would like very much to know.

ACKNOWLEDGING a letter from Dr. Ottis L. Dickey of Joplin, Missouri, telling us of a most interesting film he has made for the entertainment of his local Lions Club. The film introduces each member of the Club by showing him busy at his regular work-a-

Reproduced from a recent issue of JUDGE. This scene graphically illustrates the value of action in movie making



Dip (*amateur movie maker*)—*This shot oughta panic the wife and kids!*

day occupation. The finale of the film depicts the club members grouped at their luncheon table.

Quite a novel idea—and a good one, too!

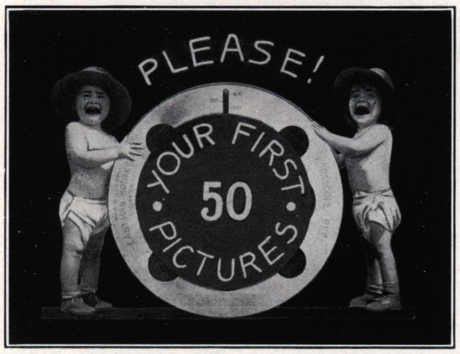
Three 500 watt lights were sufficient to permit the taking of all interior shots with his BB, *f*.1.9 Ciné-Kodak, Dr. Dickey reports.

WE REALLY depend to a great extent upon our readers for the news contents of the Ciné-Kodak News. During the past year we have been favored with many fine contributions. Mr. Sloman's letters in this issue, although not originally intended for publication, are an excellent example. Almost every month we have had other interesting contributions—all voluntary.

Certainly you have done things with your movie camera or with your films that would interest us all! We would greatly appreciate the opportunity of conveying your ideas, suggestions or experiences to our other many thousands of readers.

May we not hear from you?

REQUESTS ARE still pouring in for "Your First Fifty Pictures"—the new Eastman movie booklet. There seems to be considerable competition between our readers relative to the originality of their requests. The card below was sent by Mr. Arthur Wolff.



Pathetic request from Mr. Arthur Wolff of Chicago. Children cry for it!

And then there was the legal looking summons which haled us to a mythical court to show reasons—if any—as to why we should not dispatch a copy of this booklet to Mr. F. Carroll Beyer of Philadelphia. We were very, very happy to do so.

WE LEARN from the Amateur Cinema League of 105 West 40th Street, New York City, that many readers of the Ciné-Kodak News have taken advantage of their standing offer to send, without charge, an introductory copy of their current issue of "Movie Makers."

Why this generous offer is not more fully acted upon is somewhat of a mystery. "Movie Makers" is a thoroughly interesting publication. We strongly urge you to take advantage of their offer and write for a copy of their December issue, now off the presses.

"YOUR FIRST FIFTY PICTURES"

Our attention caller has just called our attention to the fact that more than 20,000 copies of "Your First Fifty Pictures" have been dispatched to readers of the News. Are you numbered among this group? If not, just drop the Editor a line today for a free copy of this illustrated, entertaining and instructive 64 page booklet.

New Year's Resolutions

THIS is just a hint of how a little—a very little—planned action can be used to make a thoroughly delightful movie skit. We all make New Year's Resolutions—and we are all equally apt to lapse from grace. Dick, the juvenile hero of this story, has permanently foresworn sweets; that is until . . .

TITLE

"One New Year's Resolution"

A GOOD opening shot for this picture would be a close-up taken from over Dick's shoulder as he writes his New Year's resolution "No more sweets—Dick," with a heavy black pencil on a good sized sheet of white paper.

Then we have a semi-close-up of Dick at the breakfast table—he pushes the jam and sugar bowls from him.

After this, a close-up panoram of Dick's feet shuffling down the walk—then we see him in a medium shot, hands in pockets and chin on chest.

Away down the street, in a long shot, we see a friend of Dick's as he waves to him.

A medium shot from behind Dick's friend as Dick trots up to him.

Then we see a close-up of the hand of Dick's friend as he digs into his pocket and pulls out a half dollar and displays it on the palm of his hand.

In a medium shot we see the two of them walk hurriedly away.

And then the pair walk into the scene in front of the window of the candy store—a medium shot. In a semi-close-up we see Dick's friend as he vainly urges Dick to enter the store with him—Dick shakes his head determinedly—his friend enters the store and Dick walks away disconsolately.

In a medium shot we see Dick as he approaches the rear of his home.

And next a semi-close-up as Cook comes out of the kitchen door and places a freshly baked pie on the porch railing. In a semi-close-up we see Dick—beset by temptation as the provoking aroma of the pie reaches him.

Sub-Title—**"Get Thee Behind Me—"**

Shoot Dick from the rear as he regards the pie with uncertainty, shakes his head, and whirls about to face the camera—his eyes open wide with amazement.

Sub-Title—**"Gosh—He *Is* Behind Me"**

Another friend of Dick's is seen devouring generous mouthfuls of another pie. Panoram to Dick as he shrugs his shoulders, turns——

And our last shot shows his hands only as he spirits one of the pies from the porch rail.

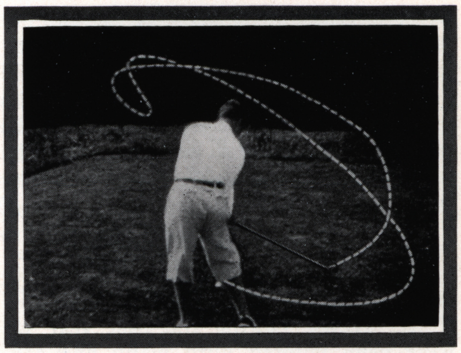
Three Outstanding Films

Cinegraphs suggest the "Sweepstakes," "Bobby Jones," and "Killing the Killer" reels as possibilities to be checked against your Christmas list

No ordinary horses, these. And the tactics of their jockeys are just as unusual. It's anyone's race from the start to the finish—but just whose you can never tell 'til the last foot of film.

NO "BOOKIE" has ever amassed a fortune from the Cinegraph Sweepstakes. For there is no way of telling in any of the six fifty-foot reels just which horse is going to win. The start in each race is identical; the idea, of course, being to run off that part of the film showing the horses lined up at the barrier. Then there is a bit of blank film. At this point you throw on your "still" attachment, and have your audience pick its favorites. Then away they go for one of the greatest exhibitions of catch-as-catch-can horse racing you ever saw! One of the jockies pulls his angular animal out of the ruck by dangling a bag of oats in front of its nose. Another burrows across the midway to emerge at the finish line.

The Cinegraph Sweepstakes, Section I, is composed of four fifty-foot reels. No. 4529; price $15. Cinegraph Sweepstakes, Section II, is composed of two fifty-foot reels. No. 4530; price $7.50.



The master golfer of them all. Every point which makes his game what it is can clearly be seen and comprehended through this Cinegraph.

EVERY GOLFER will be keenly appreciative of this Cinegraph "Slow Motion Analysis of Bobby Jones." For here you see the wizard of the links at his best. His driver; his iron work; "Calamity Jane"—Bobby's spell-binding putter—sinking almost unheard of putts—all are here. Not only are you granted a chance to see Bobby Jones in normal action, but his technique is clearly demonstrated by slow motion photography and line analysis, assisted by titles from the pen of O. B. Keeler—the expert who knows almost as much about the champion's game as Bobby himself. No. 1567; 400 feet; price $30.

Just before the end! The mongoose soon leaps forward, risking all on one split-second lunge.

"KILLING THE KILLER" is the Cinegraph you have heard so much about recently. This remarkable film depicts a thrilling fight to the finish between a mongoose—India's contribution to the weasel family—and a cobra, dreaded reptile of the Indian jungles. The mongoose, it appears, is not at all as mentally cramped as its name would appear to indicate. It has very set opinions about cobras, and correspondingly sound ideas as to how to go about extinguishing them.

The mongoose circles craftily around the snake, staying just beyond its dancing fangs. The cobra's recovery after striking becomes slower. Suddenly, the mongoose lunges forward to catch the cobra by the neck—its victim frantically, but vainly, endeavors to enfold the mongoose in its coils—and the battle is soon over.

Without a doubt, this Cinegraph is one of the most unusual films ever made. No. 3507; 100 feet; price $7.50.

(*Continued from Page 5*)

will rush right up to, and past, your camera!

Next morning, of course, the youngsters will be filmed as they gallop downstairs to see if there really is a Santa Claus. Their wonder-widened eyes; tentative, shy gestures among all their new playthings; the toys themselves; the Christmas tree; your own presents—oh, there's lots to get on Christmas day.

If guests arrive, you'll want a semi-silhouette of them (looking out of doors) as they enter the hall. At dinner time, you can momentarily borrow the turkey, platter and all, for a close-up.

And then, for two good closing scenes. Have Dad blow a few smoke rings to typify the contentment of Christmas afternoon. Get a shot of them as they slowly rise past your camera—nothing else! For a finale, a shot of your gayly cluttered living room. A square of cardboard will "fade out" the scenes as it slides slowly across your Kodalite—Christmas, 1930, has come and gone!

Yes, a good part of it you can still retain, thanks to that magic box—your movie camera. Your movie outfit can be put to few better uses than the making of a well planned Christmas picture. It's a lot of fun in making—just as much in projection.

Christmas morning and the opening of gifts. No scene is more typical of the Yuletide season than this. Few are more precious.

The Hills of Kentucky

Kodascope Libraries present Rin-Tin-Tin, Tom Santschi, Jason Robards, Dorothy Dwan and Billy Schaeffer in a stirring screen drama

RIN-TIN-TIN, in "The Hills of Kentucky," is a feast to the eyes. This magnificent dog is far and away the star of the production. He runs the gamut of emotional expression with the facility of a Barrymore. When the script calls for anger, his fierceness is awe-inspiring. He even manages to look sentimental in the presence of Nanette, his consort.

Above: Tom Santschi demanding that Jason Robards and Dorothy Dwan disclose the whereabouts of Rin-Tin-Tin—outlawed leader of a pack of wild dogs.
Left: Rin-Tin-Tin on the watch for possible victims or enemies.

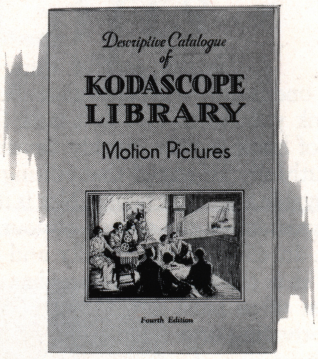
As the name indicates, the setting of this film is in the hills of the bluegrass state. Dorothy Dwan is the school-mistress of a backwoods schoolhouse, and Billy Schaeffer is cast as her little crippled brother. Tom Santschi is the ringleader of the lawless "gun-totin'" element, while his brother, Jason Robards, aspires to make up for the illiteracy of his youth by attending school sessions. Rin-Tin-Tin we see as the Gray Ghost, leader of a pack of wild dogs, with a price on his head, which Tom Santschi yearns to put in his pocket.

In one reel, the Gray Ghost puts up a wonderful fight against his own pack to save little Billy. In another, he does battle with Tom to save Dorothy from his clutches—with disastrous results to Mr. Santschi. Almost immediately he is called upon to rescue Dorothy from a turbulent mountain stream, upon the surface of which a raft is rapidly carrying her to the brink of a waterfall.

Rin-Tin-Tin is marvelous. Every dog lover—every child—will want to see "The Hills of Kentucky." And so will all of you who demand sustained suspense and dramatic episodes in your movies.

No. 8168; 5 reels; base rental $8.75.

EVERYONE interested in adding professionally made films to his movie programs should by all means procure a copy of the new, fourth edition Kodascope Libraries Descriptive Catalog. Full descriptions of 475 films are contained within its 192 pages, and it is generously illustrated with "stills" from feature productions.



Descriptive Catalogue of
KODASCOPE LIBRARY
Motion Pictures
Fourth Edition

A copy may be obtained upon request from any of the Kodascope Libraries Branches listed below.

You will be interested in learning that quite substantial reductions have been made in the zonal surcharges for Kodascope Libraries' features. Films may be obtained from any branch Kodascope Library or Distributor in practically all parts of the United States and Canada at a zonal surcharge of not more than 25% above the basing rates shown in the catalog.

BELOW ARE the Kodascope Libraries Branches. In addition to these there are distributors in many other cities.

Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—438 Stuart Street
Chicago, Ill.—137 N. Wabash Avenue
Cincinnati, Ohio—110 West 8th Street
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Avenue
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Calif.—643 South Hill Street
Minneapolis, Minn.—112 S. 5th Street
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Calif.—545 Market Street
Seattle, Wash.—111 Cherry Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Building
Winnipeg, Manitoba—205 Paris Building
Vancouver, B. C.—310 Credit Foncier Building.

More About Film Editing

To conclude the suggestions begun last month

ADMITTEDLY, film editing is the sort of thing about which one is apt to procrastinate. But once you sink your teeth into it, a taste for this phase of home movies quickly develops. It can truthfully be stated that editing is just as enjoyable as picture taking. Nor is it much less important to the success of your movie shows. In effect, both literally and figuratively, it is the *making* of your films.

Most of us must admit that very often the motivating urge behind our exposure is the expectation of appreciative "ahs" from our audiences.

Every onlooker, whether he realizes it or not, responds to the "cue" of editing—the smooth-flowing development of movie sequences. It is the elimination of the undesirable, and the selection and arrangement of themes, that turns the trick.

The initial step is to steel your heart against mercy, arm yourself with a pair of small scissors, and remove those shots which add nothing of importance to your film story. If they are not good—first, from the standpoint of interest, and secondly, photographically—out with them. But don't discard them! We will tell you why shortly.

Supposing you are working on the children's pictures. You have, perhaps, six hundred feet of them. Your every audience will not be interested in seeing all this footage. But, if most of this film is strung upon two or three different themes, we warrant there will be no slackening of audience interest. For one—"Growing Up." This is an old but unbeatable theme for children's pictures. For another, "Table Etiquette"—which we mentioned last month. And for a third—the "Wardrobe" theme. All three are closely related, and equally interesting. You might introduce the "Growing Up" film by a close-up of the baby's birth announcement; the "Table Etiquette" version by a shot of the youngster's table "tools" from the nursing bottle to his own set of silver; and the "Wardrobe" reel by a close-up panoram from one of his early and diminutive bands to his new knee length overcoat.

Then there are your vacation films. Perhaps you fished, swam, hiked and rode. Certainly you enjoyed considerable ease-taking. Your films, as taken, may bound from one subject to another with the agility of an ibex. But when you assemble the different sequences and precede each with a title, such as "We Did a Little Fishing—" "—Swimming—" "—Hiking—" "—Riding—" "—and a Lot of Just Downright Loafing—" your films will not only cause interest but sustain it. Perhaps the "strike" of that pickerel can be used to antecede the scene showing you trapping a big bass in your landing net, and both can be followed by the shot showing you holding a "muskie" proudly aloft. It's all permissible editing license, and it makes for interesting movies.

Then there is the general run of home movies—places you have been, unusual things which have happened, friends who have called. In short, the odd shots. The best of these might be gathered under the head of "Family Film News of 1930." Several scenes may show some friends enjoying a hasty luncheon. Run it after the title, "Montclair Delegates Express Satisfaction with Food Situation." With a little care, those scenes can be trimmed with delightful results. Or, "Blast by Unknown Fiend Demolishes Scarsdale Residence," followed by a shot of the collapse of Junior's sand house. Then show the boy being interviewed by a playmate (sometimes the making of an additional tag shot may be necessary) after the title, "I Have No Enemies," States Victim.

There's no end to the possibilities of this method. Probably Dad is a golfer. If you follow a shot of him by one or two from a golf Cinegraph and precede them both by the title, "Golf Champ Displays Stroke Wizardry," we promise you appreciative onlookers.

Yet even after these various feature films have been evolved, there remains considerable footage. This should be preserved, and grouped under general classifications. Viewed solely from the angle of a picture record, such film is worth keeping. And you never can tell when parts of it can be used to lend continuity to more recently filmed subjects. For instance, you probably made some movies at the beach last summer. If so, you undoubtedly have a few scenes showing members of your party diving—with more or less skill. Upon some other occasion you may have made a shot of an expert diver. Clip off the scene showing one of your less graceful friends at the point where he leaves the springboard and splice to it the frames depicting a beautiful swan dive made by the gifted stranger. Or reverse the sequence—it's equally good.

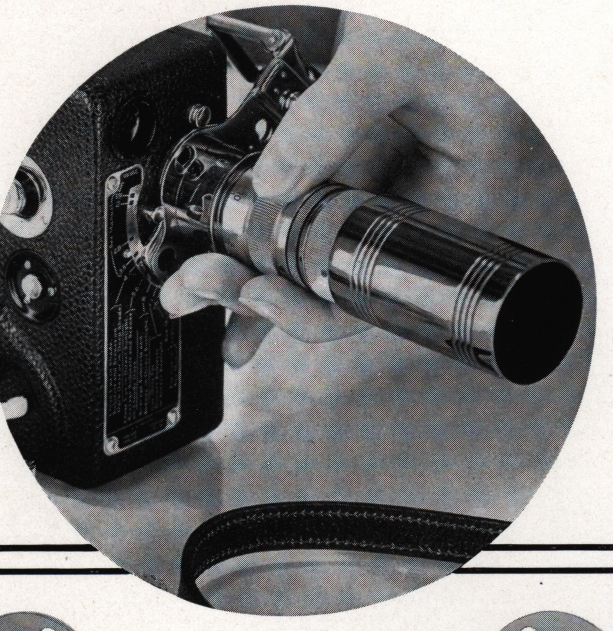
One reader recently described his most successful reel as being composed of alternately very good and very bad shots of similar subjects. One of his early shots had been a cyclonic panoram of his residence. This he followed by a beautifully filtered view of the same house, framed by some branches, and backed up by lovely cloud banks. The contrast, he reports, is not only immediately noticeable, but decidedly amusing.

Tomes could be written on film editing without exhausting the subject.

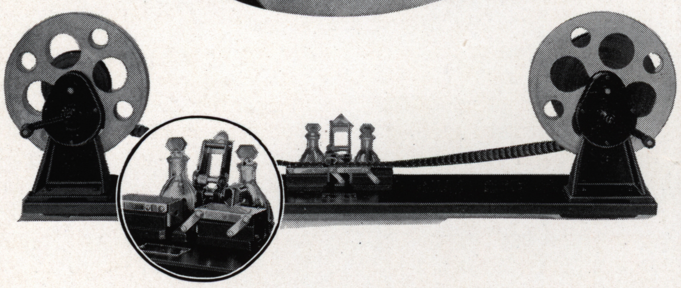
Let us leave this thought with you. Continuity makes or breaks home movies. It can best be incorporated in your films by planning them beforehand; but when this is not done, miracles can be worked with a splicing block and a pair of scissors.

Picture "making" is not always done with a camera—the editing block is endowed with miraculous powers.

Ciné-Kodak Accessories *make* Welcome Christmas Gifts



The f.4.5 lens for making telephoto shots is much in demand with all amateur movie makers, particularly with followers of sports. Quickly and easily adjusted.



The Kodascope Rapid Splicer and Rewind enables the amateur to edit his home movie films, putting scenes in proper sequence and titling them.

The new Ciné-Kodak Color Filters hold back excessive blue light and permit colors to register on the film in their relative values in tones of gray.

CINÉ-KODAK owners will welcome a gift chosen from the accessories described below. They mean more enjoyment—greater convenience—in movie making.

Two of these accessories, in particular, make the Ciné-Kodak more versatile for picture-taking. They are the *f*.4.5 lens and the new Ciné-Kodak Color Filters.

The *f*.4.5 long focus lens enables you to make "shots" of distant action that appear as close-ups on your screen. Timid birds . . . wary animals . . . a racing plane banking at a pylon . . . sail-handling on a cup winning yacht . . . the zoom of a daring ski-jumper . . . fast action on the gridiron. The *f*.4.5 lens is instantly interchangeable with the regular lens on Ciné-Kodaks, Models K, BB and B *f*.1.9. Price, $45.

The new Ciné-Kodak Color Filters—These are available in sets of three, designated CK-1, CK-2 and CK-3. They are used for "shooting" colored objects of which you want correct monochrome rendition—for clearing haze when making distant shots—for getting brilliant cloud-and-sky contrast pictures. Supplied in sets for Ciné-Kodaks K, BB, and B, *f*.1.9, $5; for Models BB and M, *f*.3.5, $4.50; for Model K, *f*.3.5, $6.75; for Models B, *f*.3.5 and *f*.6.5, $4.50.

Ciné-Kodak Panchromatic Film, of its own accord, does a fine job of reproducing color contrasts in tones of gray corresponding to their actual relative brightness. Used with the Color Filters, "Pan" film is even more strikingly successful. Price, per 100-ft. roll, $7.50; 50-ft. roll, $4.

Kodalite, for making movies indoors at night, is sure to be welcomed as a gift. Backlighting and many professional effects are possible for the amateur. Kodalite, including cord and switch, $22.00. 500-watt lamp, $4.85. Kodalite Diffuser, $1.50.

The Ciné-Kodak Humidor Can is a great aid in film preservation. Each Humidor Can contains a card giving full instructions for film storage. The film reel fits into the can and is kept at the proper degree of moisture depending on how often the individual reel is to be projected. Price 75 cents.

The Kodascope Rapid Splicer and Rewind is an almost indispensable accessory for the amateur who edits and titles his films. It is simple and speedy. The Splicer cuts both ends of the film at the proper place, in one operation, and has a scraper that removes the emulsion quickly and thoroughly. The Rewind, permitting rapid rewinding in either direction, is also very convenient when cleaning film. Glass-stoppered bottles, with brushes, are attached to the splicer. A 2-ounce can of film cement is supplied. Price, complete, $25. Splicer, alone, $15.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

KODATOY ^ ^ ^

KODATOY
EASTMAN KODAK CO.

the child's Movie Projector

A Gift That Means Endless Fun For Youngsters of Any Age

REAL movies! Every child loves them. And now they can have their own show as often as they like with this new Eastman product.

Kodatoy, made by builders of Ciné-Kodaks and Kodascopes, is a practical projector that sets an entirely new standard in the toy class. An optical system like those found only in much more costly models qualifies the Kodatoy as a star performer. It's rugged—built to stand the pokes and thumps of inquiring youth. It's safe!

Kodatoy uses 16 mm. *Safety* film—100 foot reels or less. Threading is easy for any child. It's hand-driven and can be stopped for stills without injury to the film. There's a crank for rewinding, too.

Kodatoy has its own theater with a "silvered" screen surface. The pictures are surprisingly brilliant and flickerless.

The Kodatoy owner has a wide selection of special film subjects, called Kodaplays, to choose from. Travel, animals, World War, sport, comedy, animated cartoons, all are available in three lengths priced at 30, 60, and 90 cents.

Kodatoy is sold by Kodak dealers, toy and department stores at $12.00, complete. They'll be glad to show Kodatoy—let you run it. See it—and take the youngsters with you.

KODAPLAY THEATRE
KODATOY

The Kodatoy outfit includes a miniature theater and two empty 100-foot metal reels. Price, $12.00.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The CINÉ-KODAK News

DECEMBER 1930